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American Art News

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NEW YORK, NOVEMBER 16, 1912.

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
W. H. Powell, 983 Sixth Ave.—Fifth annual Thumbbox show.
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.
Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.
Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare original etchings.

Germany.
Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
James Connell & Sons—Original etchings.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Old Masters of Dutch and English schools.
Lewis & Simmons—Objects of art and old masters.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Pictures old and modern.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

ART MUSEUM ENRICHED.

The subject of litigation with the heirs of his estate during the last four years, the large collection of Count Johann Paiffy has been received by the Budapest Art Museum. It comprises 167 pictures, of which 20 are modern works. The older paintings are by Titian, Tintoretto, Francias Boltraffio, Solario, Vittorio Crivelli Guardi, Koninek, Steen, Mabuse, Daubigny, Trajon, Israel and Lembach.

There is now on at the Grolier Club, 29 East 32 St., an exhibition of prints and portraits relating to the War of 1812.

THE WALKER REMBRANDT.

Minneapolis, Nov. 13, 1912.

The decision of Dr. De Groot of Berlin, who recently examined the Rembrandt picture, "The Woman Taken in Adultery," now in the Walker Gallery here, is of much interest to the visitors to the gallery. Although the picture has received most enthusiastic admiration since its arrival the "expertising" from such a source increases the interest of visitors as well as the satisfaction of the owner. Dr. De Groot pointed out the inimitable "Rembrandt-escape" handling of the colors, and also the gesture of the Pharisee, and the foreshortening of the hand which is identical with the chief figure of the "Night Watch," as well as two of the heads being from the models in other well-known pictures by Rembrandt.

The small price paid for the picture, \$11,000, was on account of the doubts raised as to its authenticity. Dr. De Groot considers its worth \$200,000.

C. M. W.

NEW MOSCOW MUSEUM.

In the presence of the Czar and with much ceremony, the Alexander III Museum at Moscow has been inaugurated. Much credit is awarded to Professor I. Zwekajew for his zeal and for the energy with which he interested wealthy art lovers in the work. From being merely a section of the art instruction at the Moscow University, the museum now occupies an imposing marble building, with rows of Ionic columns, work having been executed by Herr R. Klein.

Among the most notable recent acquisitions is the Golenischtschew collection of Egyptian and other Oriental antiquities, acquired by the State at a cost equaling \$150,000. Some early Italian paintings were presented by Mr. Schetchshekin, the Russian diplomat, which have been considered to form the most valuable collection in Russia of Italian thirteenth century works. In addition there have been acquired various original sculptures, and a bronze group by San-sorins.

The museum likewise has a very rich collection of casts from the most noted antique sculptures, extending to the baroque period. Illustrations of the Golenischtschew collection are being published in folio form.

MORE MORGAN ART HERE.

The Metropolitan Museum have received two more shipments of the J. P. Morgan art treasures from the South Kensington Museum, London. The consignment which arrived on the steamer "Cymric" consists of marble fixtures and statuary, a part of the loan to the Victoria and Albert Museum. The famous Fragonard room at Prince's Gate, London, is still intact as are the collections of miniatures and the historical tapestries. The rock crystal and gold 15th and 16th century altar vessels, reliquaries and such treasures are already packed and the Chelsea china group and old French etuis of all styles, have been removed from the rooms.



ADIRONDACK WOODS,

By A. H. Wyant.

Courtesy of Moulton and Ricketts.

Sackville Gallery—Old Masters.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.

Charles Brunner—High-class pictures by the Old Masters.
Canessa Galleries—Antique art works.
Durand-Ruel Galleries—Ancient and Modern paintings.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Old and modern paintings of all schools.
Kleinberger Galleries—Old Masters.
Kouchakji Freres—Rakka, Persian and Babylonian pottery.

PORTRAIT BY ZORN.

There has recently been placed in the Ridgely Memorial Library of Washington University, a large full-length standing oil portrait of Robert S. Brookings, president of Washington University Corporation, by Anders Zorn.

Lewis & Simmons—Rare objects of art and Old Masters.
Henry Reinhardt—Old and modern paintings.
A. Sambon—Antique, Middle Age and Renaissance Art.
Steinmeyer & Sons—High-class old paintings.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Drawings, etc., by Behmer and caricatures by Beerbohm.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cosmopolitan Club, 142 East 33 St.—Paintings by W. L. Lathrop.

Crosby & Co., B'way and 74 St.—Landscapes by Theo. Pembroke.

Ehrich Galleries, 463 Fifth Ave.—Pictures by the lesser Dutch masters.

Folsom Galleries, 396 Fifth Ave.—Sculptures by Ernest Wise Keyser to Nov. 30. Paintings by Josephine Paddock.

Hodgkins Gallery, 630 Fifth Ave.—Drawings by Bartolozzi.

Louis Katz Art Galleries, 103 West 74 St.—Etchings by Frank Brangwyn.

Keppel & Co., 4 East 39 St.—Rembrandt etchings.

Kennedy Gallery, 613 Fifth Ave.—New York Views by F. Hopkinson Smith.

Macbeth Gallery, 450 Fifth Ave.—Annual exhibition by "Painters of the Far West."

Macdowell Club, 106 West 55 St.—Fourth group of paintings by Americans to Nov. 26.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

E. Milch, 939 Madison Ave.—"Thumb-boxes" to Dec. 6.

Montross Gallery, 550 Fifth Ave.—Bahr Collection of early Chinese paintings, sculptures, bronzes, etc., to Dec. 7.

Moulton & Ricketts, 537 Fifth Ave.—Paintings by Alfred Vickers.

National Arts Club, 119 East 19 St.—The "Books of the Year."

New York Water Color Club, 215 West 57 St.—Annual exhibition to Nov. 24.

W. H. Powell, 983 Sixth Ave.—Fifth Annual Thumb Box Exhibition and pastels by George R. Barse.

R. Seckel, 31 East 12 St.—Engraved portraits by Robert Manteuil.

EXHIBITIONS NOW ON.

Vickers at Moulton and Ricketts.

At the Moulton & Ricketts' Gallery, No. 537 Fifth Ave., there are now on exhibition, in addition to a large and unusually fine landscape by Copley Fielding, portraits by the early English masters, and a complete set of Brangwyn's best plates, some 28 charming and luminous landscapes by Alfred Vickers, an English painter of the early nineteenth century, a contemporary of Moreland, Gainsborough, John Crome, Constable and Turner, and whose work is too little known in this country. Born at Newington, Surrey, in 1786, he was self-taught and studied directly from nature. He revelled in painting old English country lanes, with cottages, figures and cattle, scenes on the Thames, etc. He exhibited first at the Royal Academy in 1831 and yearly thereafter until 1855. He died at Edmonton in 1868.

Although he sold his pictures for small sums, and was utterly neglected during his whole life, and received no encouragement from connoisseur or collector, there was a great rush to buy his works, even within a few days after his death. Even now his paintings sell far below their real value. Of all English landscapists, he is the nearest in manner and feeling to Constable. His atmosphere is joyous and luminous, his color clear and delicate, and his sympathy with nature, profound. The ART NEWS can heartily commend these sincere and honest pictures, especially at their present value, as not only worthy of study, but purchase.

"Hop" Smith at Kennedy's.

F. Hopkinson Smith is showing 23 charcoal and chalk drawings of New York scenes at the Kennedy Galleries, 613 Fifth Ave., which should be seen, not only by admirers of the artist's familiar and fascinating watercolors of Venice, Holland and the Thames, but by all New Yorkers who despair of finding anything picturesque in the streets or life of this overcommercialized city. The same keen and loving eye which so well translates in watercolor the abundant picturesqueness and artistic scenes and life of Italy, Holland and old England, has been able to discover in dirty and commercial New York, a beauty and art quality, here and there, which would pass the ken of most art lovers. With accustomed facility and characteristic vigor, he has drawn such scenes as "Gansevoort Market," the "Skyscraper," "Clinton Court," "Wall Street on a Rainy Day," "Castle Garden," the "Little Church Around the Corner," the "Jumel Mansion" and "Poe's House at Fordham," in such a manner and from such a point of view as to give them charm indeed.

Kennedy & Co. have recently published a new etching by Hedley Fitton of the interior of the Church of "St. Etienne du Mont, Paris," which is one of the best plates this able artist has produced.

Pembroke at Crosby's.

Theodore K. Pembroke is holding his second exhibition at the Crosby Galleries, Broadway and 74 Street, until Nov. 23. In the display there are eighteen works, most of which resemble in subject those of last year. There are several hillsides with little roads and a garniture of brown trees and foliage, silhouetted against the light as of yore, but the artist has carried his ideals further this time, and considerable advance is noted. His skies, always good, are better now, his color is rich and harmonious, and, while his pictures are not nature such as is demanded by the present art movement, they are nevertheless faithful presentments of his point of view, by way of a change from the little roads and brown foliage, there is a distinctive canvas, "A Quiet Pool," which composes well and makes its own appeal; "Clearing After Storm" attracts attention, but it is rather too hot and too monotonous in color to suggest a storm. In "Misty Morning," "Autumn Oaks" and "Where the Fairies Play" are works in which the artist has best expressed himself.

Early Chinese Art at Montross.

Last season an exhibition of early Chinese paintings, with a few pieces of pottery and some bronzes and sculptures from the collection of Mr. W. A. Bahr, an Englishman long resident in the Orient, was held at the Montross Galleries, 550 Fifth Avenue, and attracted wide and deserved attention. In this exhibition Mr. Bahr proved himself a collector of unusual knowledge, taste and discrimination. It is a pleasure therefore to have Mr. Bahr return this season with a larger and more important collection than last year, of early Chinese paintings, pottery, bronzes and sculptures to the Montross Gallery, where it will be on exhibition through December 7. The paintings number 71, and represent all the various dynasties, in which the art best flourished. There are 25 bronzes, all worthy of particular attention from their rarity, form and extreme age. The 36 pieces of pottery are each and every one most interesting, and have been selected with the greatest care, and are the best examples of their periods, while the 34 stone sculptures and sepulchral jades are noted examples of their kind. More detailed notice of the exhibition will be made next week.

McDowell Fourth Display.

Quality, not quantity, is the chief factor in the fourth exhibition of the season at the McDowell Club, which opened Nov. 13 to continue through Nov. 26. The exhibitors are Carl Anderson, represented by four attractive examples, of which "Young Mother," a charming piece of work, does him decided credit; D. Putnam Brinley, whose "Spring," "Summer" and "Autumn" vibrate with life and glow with color; F. Edwin Church, one of the younger painters, with four examples of which there are figure pieces well drawn and strong in execution; Allen Tucker, who sends four examples, of which "The Divide" and "Cedars in Winter" make the strongest appeal; Sydney Dale Shaw, who has gone further along the road of impressionism than the others in the exhibition, and whose pictures are good in color, harmony and well composed. Three sculptors are represented by good works, which adds interest to the display. They are Gutzon H. Borglun, Richard H. Duffy and Anna Vaughn Hyatt. The next exhibition to open will be Nov. 28, composed of works by Leonard M. Davis, E. Dufner, O. Linde, Sarah R. Knox, E. L. Ipsen, Frank D. Haven and G. Traver.

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"Books of the Year."

The annual exhibition of "Books of the Year" opened with a reception at the National Arts Club on Wednesday evening last. Addresses were made by Mr. Walter H. Page and Mr. Walter Gilliss. In the exhibition there are books for everybody from all the leading publishers, books on art, on travel, science, religion, politics and every possible topic of literary interest.

The walls are adorned with original illustrations by well-known men, such as Harris and Fischer, Thomas, Fogarty, Coles Phillips, W. Greffe, G. W. Edwards, W. H. Edwards, N. L. Bracker, Chas. Dana Gibson and many others. The exhibition will continue until the end of the month.

WASHINGTON.

William T. Evans has presented to the National Gallery collection Edward Deming's "Mourning His Bride," making the hundredth artist whose work Mr. Evans has presented to the Museum.

C. Y. Turner is at present engaged in Georgetown, painting two large mural decorations for the Cleveland circuit courtroom. One canvas will represent Roger of the famous "Roger Rangers" interviewing the Indian Chief, Pontiac, and the other portrays the trial of Capt. John Smith.

BOSTON.

An exhibition of the latest landscapes of Leonard Ochtman opened last Monday at the galleries of R. C. and N. M. Vose, and will continue through Nov. 23.

An exhibition of landscapes by George L. Noyes opened Monday at the Copley Gallery. The paintings include: "Pinnacle Pasture," "Westfield River," "The Gorge," "Franconia Notch," etc.

TOLEDO (O.).

Three special November exhibitions are now on at the Museum. The painters represented, by 87 works in all, are E. H. Weurpel, C. M. Young, and Bryson Burroughs. The works of Wuerpel are, for the most part, wood interiors, painted in contemplative mood. The exhibit of Mr. Young includes his "Hunter's Moon," "Haunted House," and "Gray Frosty Morning." Mr. Burroughs' display is made up of the charmingly decorated modern "Primitives" which he showed at the Folsom Gallery in New York last season, and which was so warmly and editorially praised by the ART NEWS.

CLEVELAND.

In the Cleveland Artists' Exhibition now on at the Taylor Galleries are represented: Charles de Klyn, C. F. Gottwald, O. Coltman, F. N. Wilcox, W. L. Oakes, J. von Alt, A. M. Willard, W. G. Reindel, A. Lehr, C. Hecht and H. Matzen.

Henry G. Keller opened an exhibition Nov. 9 of his oils and water colors, which he showed last Winter in New York at the Folsom Galleries, at the Korner and Wood Galleries.

November 11th to 23rd

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EXHIBITION CALENDAR FOR ARTISTS.

CORCORAN GALLERY OF ART, Washington, D. C.	
Fourth Biennial Exhibition of Contemporary American Paintings.	
Exhibits received at the gallery on or before.....	Nov. 27
New York exhibits, Budworth & Son, by.....	Nov. 19
Boston, Doll & Richards.....	Nov. 19
Philadelphia, C. F. Haseltine.....	Nov. 19
Press View—Varnishing—Reception.....	Dec. 16
Opening of exhibition.....	Dec. 17
Closing of exhibition.....	Jan. 26
BALTIMORE WATER COLOR CLUB, Peabody Institute, Baltimore, Md.	
Seventeenth Annual Exhibition.	
Exhibits received at Peabody Institute.....	Jan. 2
Opening of exhibition.....	Jan. 8
Closing of exhibition.....	Jan. 29
NATIONAL ACADEMY OF DESIGN, 215 West 57 St.	
Winter Exhibition.	
Exhibits received.....	Nov. 25-26

WITH THE ARTISTS

F. K. M. Rehn has returned for the season and is again in his studio in his apartment at the Chelsea, W. 23 St. He reports a very prosperous Summer both as to painting and health and says he was able to use both eyes without difficulty.

Indicative of what might be called auto influence on art, he relates an amusing incident which happened in his studio in Magnolia, Mass., cottage last Summer. He was showing a picture to some visitors, which excited much admiration. One visitor, a lady, said, "That is very beautiful, Mr. Rehn, what is the price of it?" "One thousand dollars," was the reply. "My!" she exclaimed, "what a lot of tires that would buy."

Since his recent return from Europe, Albert L. Groll has completed a large "Desert" picture which has been selected for the Corcoran Gallery. This canvas, which may easily be counted one of his best differs in technique from any of his previous work, it resembles, what in Paris is termed "Pointilliste" work, vibrates with life and movement, and is equal in color to anything he has yet done.

Isidor Konti is completing a memorial for Sleepy Hollow Cemetery, Tarrytown, N. Y. He is also at work on several small bronzes, some of which are commissions.

William Mackay has taken a studio at 154 West 55 St., where he is settled for the winter. He spent several months at Mystic, Conn., and at Port Chester, N. Y. At the former place he modeled the decorations for the interior of a chapel, and at the latter he spent a considerable time restoring some 15th Century decorations for Mr. Hubbard H. Hunt. He is now at work upon decorations for a private residence.

Edward Dufner, whose new studio is in the Y. M. C. A. Building, 318 West 57 St., recently returned from a summer spent at Wyckoff, N. J., where he painted a number of interesting landscapes. Since his return he has completed the portrait of a young lady in white, whose auburn hair is well brought out by a double light.

George M. Reeves spent the Summer at Fort Montgomery, N. Y., and Shelter Island, where he painted some good landscapes. He has returned to his studio in the Y. M. C. A. Bldg., where he will soon fill portrait commissions. He looks forward to a busy Winter.

Paul Cornoyer has returned from Prince Edward Island to his studio in the Rembrandt Bldg., in West 57 St. He has a number of interesting canvases to show, the result of his Summer's work.

Edward Potthast recently returned to his Gainsborough studio after a prolonged trip in the Canadian Rockies and the Selkirk Mts. He brought back several excellent examples of his summer's work, broadly and sincerely painted, and which give a satisfying sense of the "bigness" of the subject. He will show some of them at the Macbeth Galleries in late November in an exhibition of "Paintings of the West."

Carroll Beckwith has recently completed full length portraits of Mr. and Mrs. Emerson McMillin, which have been placed in the beautiful Elizabethan country house of Mr. McMillin at Ramsay, N. J. Both portraits are perhaps the best the artist has painted for many years. That of Mr. McMillin, in particular, is an exceedingly verile work, broadly brushed in and true and fine in color.

A. Muller-Ury has recently completed a full length portrait of Hon. George Reives, a strong work and an admirable likeness.

Carlton T. Chapman has recently returned from California, where he spent the Summer painting landscapes and marines, and is in his Sherwood Studio.

J. E. Kelly is modeling a bust of Mr. Dudley Evans, for a West Virginia city. He is also at work upon a bas-relief portrait of "Rochambeau." His statue of Lieut. General Armstrong has been erected at Southampton, Conn., and his excellent portrait of Admiral Charles E. Clark, Commander of the Oregon at Santiago, is nearing completion.

Norwood MacGilvary, whose charming nudes are now well-known, is planning an exhibition in connection with Frank Mathewson, to be held in Providence, R. I., in December.

Henry Mosler painted all summer at Margaretville, N. Y. At his Carnegie Hall Studio he is showing a number of genre pictures, the result of his summer's work. He is about to begin a large historical canvas, which will contain a number of figures and will be quite as important as his large canvas, "Washington Crossing the Delaware," which he completed last spring. Both works are commissions.

Mary Helen Carlisle, the English artist, who met with such success a few summers ago painting "Newport Gardens," has recently returned from a summer spent in England, where she painted a series of English gardens which she will soon exhibit in New York. Among her noted "Flower Landscapes" are the gardens of the "Dukeries," those of Sutherland, Norfolk, Portland, Devonshire, Warwick Castle and others. She is completing the series at her Bryant Park studio. The exhibition will comprise about forty canvases.

COMING INTERNAT'L SHOW.

Within a few days Arthur B. Davies, President of the Society of American Painters and Sculptors, will return from Europe where he has been for the past three weeks in the interest of the International Exhibition of Contemporary Art, to be held in the 69th Regiment Armory, 26th St. & Lexington Ave., Feb. 15 to March 15. The exhibition promises to be one of the most interesting held in New York in many years. It will include the best examples of the French "Impressionists," "Post Impressionists," "Neo-Impressionist," "Futurists" and "Cubists" who will have an opportunity in this display to exploit their works on a large scale for the first time in America. Walt Kuhn has been in Europe for some months past securing paintings and sculptures, in France, Germany, Italy and England. It is also expected that examples of Irish and Scandinavian painters will be shown.

It is said that over a thousand examples will be shown and among the noted men to be represented will be Cezanne, Gauguin, van Gough, Matisse, Degas, Monet, Renoir, and Rodin. From England will come the works of Stevens, Augustus John, and George Clausen, and from Ireland the Committee hopes to get examples of Nathaniel Hone, George Russell and Jack Yeats.

Among the American exhibitors will be Arthur B. Davies, Elmer McRae, Walt Kuhn, Jerome Myers, Henry Fitch Taylor, George Bellows, Leon Dabo, Guy du Bois, Putnam Brinley, Robert Henri, F. Nankivell, Jonas Lie, E. Lawson, W. Glackens, John Sloane and others.

PHILADELPHIA.

The annual exhibitions of water-colors and miniatures opened to the public at the academy Monday last to continue through Sunday, Dec. 15.

The miniature exhibition of the Pennsylvania Society of Miniature Painters holds to the general average of its previous exhibits, and while this year it lacks the interest created last by the loan collection of old portraits, it now includes as an important feature, a large collection of medieval MSS. arranged to show the origin and development of book illumination and painting in miniature, loaned by John Frederick Lewis, president of the academy.

This collection of valuable and rare MSS. includes an arrangement in approximately chronological order of a series of sixty-five exhibits, which show the limner's art from mere rubricated letters to ornate ones, then to those containing miniatures and finally to the miniatures themselves. The earliest is a page from an Evangelary, written in Latin about 1050, with initial letters in red.

The miniatures contributed by the Society number one hundred and thirteen, comprising a selection of which the salient features are the two groups, one by Laura Combes Hills and the other by Lucia Fairchild Fuller. Miss Hills' group especially lends strength and interest to the show by virtue of its force and variety of drawing, and its decorative treatment of the various types chosen for portraiture that are pictorial as well as faithful in likeness. Miss Hills develops a strength and individuality of her own that never fails to attract by reason of its personal note and its freedom from the traditional manner in miniature painting.

The four exhibits of Lucia Fairchild Fuller adhere more strictly to the rules of the art as laid down by the masters at the time that it flourished. Her portraits have solid worth, are technically masterly and artistic in composition. Lucy M. Stanton's "Scheme in Blue and White," is interesting in handling; the portraits of Mrs. Hiram Morgan and son, by Florence Ryan Roelker, are wholesome and attractively done in a loose, pleasant manner, while a "Mother and Child," is a pretty decorative treatment of a problem in light, by May Fairchild.

Peter Newell is represented by two rather fine things beautiful in drawing and done with much professional skill, while preserving their primitive force, and Alice Schille carries into the making of her portrait of a girl, whose face is repeated in an adjacent

mirror, much of the charm and distinction of her water-color work. A portrait of the late King Edward by Adolphe de Bathe, an English miniaturist, is included in the display. Mrs. John Madison Taylor shows three miniatures, one of Albert M. Patterson, a pleasing child, and two fancy heads. Miss Archambault is represented by four of her characteristic types among which is a full-length portrait of the daughter of Mrs. Louis Rodman Page.

Water Color Show.

The water-color exhibition, arranged under the joint auspices of the Philadelphia Water-Color Club, with the academy, is the smallest and least important since the organization of the local society some ten years ago.

The work of the foreign painters, which usually lent distinction to this exhibition, has this year been practically eliminated, leaving the exhibition without important features about which to centre the weaker material. The club has also suffered two severe blows in the loss of Mr. Charles E. Dana as president, whose activity and interest meant so much to the organization, and in the death of Mr. Thomas P. Anschutz, one of its most distinguished members.

Mr. Anschutz's memory is observed by the inclusion in the exhibition of two of his strongest canvases, the portrait of "Becky Sharp," and a large pastel entitled "A Bird," which expresses all the truth and solidity of drawing and construction, the robust color, and the wonderfully complete modelling for which the master stood.

Aside from these canvases of Anschutz, the show lacks accent and vitality, and is flimsily hung, without much regard to harmony or weight in the arrangement of the walls. These present a weak appearance, and the exhibition is to be severely criticized for the hanging of far too many works by certain painters, not of sufficient importance to warrant the taking up of so much space. For example one canvas by Elizabeth Nourse conveys all that that painter has to tell us, and it becomes wearisome to inspect nine repetitions of her mediocre message. The seventeen water-color interiors by Walter Gay very much overdo the passing interest that an occasional note from his brush creates. Such pictures hardly belong in an exhibition of this character. The nine examples of Lucy Conant are all of the same general style, and while one or two would have added interest to the exhibition because of the technical fluency of the painter, her work is scarcely varied enough to hold attention throughout the series.

On the other hand the group of eleven "thumb-box" sketches by Fred Wagner, is so varied and vital that the only regret is that there are not more of them. These include a selection from a series made of the city of New York made from Brooklyn, Jersey, and Long Island, and show a temperamental and sensitive study of the water with the town rising in the distance.

A group by Charles Demuth is among the more distinguished things of the exhibition showing a fresh personal viewpoint and a happy sense of selection and arrangement.

Dodge Macknight sends a group of six in high key, which hold to a high sense of the advanced ideas of color and suggestive painting.

A portrait of Mrs. Edward Horner Coates by John McLure Hamilton, is interesting in the rendering, especially of the hands, while it possesses some curious faults in the drawing of the head. Apropos of droll drawing the canvas entitled "Spring Blossoms," by Philip Hale, a member of the jury be it understood, is one of the most flagrant lapses in this direction, and is unfortunate in the prominence of its position in the exhibition, and in subject, as a nude rarely escapes attention. This remarkable figure is fitted with a feeble torso upon sturdy exaggerated legs and topped with a large head out of all proportion, and impossible in any model. The picture otherwise is of the "sweetly pretty" variety, all in pinks and soft tones of white suited to the boudoir.

Admirable work in the black and white section is shown by Frank Walter Taylor, E. K. K. Wetherill, Clive R. Weed, and Morris Hall Pancoast; while a room is devoted to a résumé of the work of Joseph Pennell since his arrival in the country to the date of his departure.

One of the most interesting groups shown is that of Arthur B. Davies, whose studies of line and movement are rich in idea and noble in execution. A nude in this collection expresses all that a nude should in its wonderful drawing, charm of rendering and its full expression with the minimum of effort.

H. W. H.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

CATALOGS FOR SALE.

Catalogs richly illustrated of the noted Lippman sale in Berlin of this month and of the Carcano and Doucet sales in Paris last Spring, can be purchased at the ART NEWS office.

THAT ART TARIFF.

In our August issue we called the attention of the American Art world to the significance of the probable return to power of the Democratic party in November in a matter of vital importance to its interests, namely, the chance of the restoration of the former tariff on art, partly done away with three years ago. We are informed from an inside and authoritative source that now with the Democratic party successful and with the coming revision of the tariff, the duty on art is almost certain to be restored, even if in a modified form. It is possible, of course, that the influence of such prominent democrats as Messrs. Thomas F. Ryan, August Belmont, and others, who are art collectors and lovers, and who contributed largely to the Democratic campaign fund, may be sufficiently powerful, to prevent the taxing of art again, but of the fact that an effort will be made to restore the duties on all foreign art works, there is no doubt.

THE RAGE FOR PRIMITIVES.

The following amusing advertisement of a noted New York Department Store was published in the dailies this week:

"The paintings are a recently acquired collection, including a number of fine old Italian and Flemish primitives in exceptionally good condition and also many attributed to famous artists of later periods.

"There is a very fine portrait of a Moor, attributed to Regnault, whose painting of Salome is world-famous.

"As many of these pictures are slightly damaged, or need a little retouching, or a new coat of varnish, or other renewing, which we do not care to attempt, they are sold just as they are, at prices which are a very small fraction of their real worth.

"Their sale prices are \$20 to \$400."

Department Store. Italian Primitives at \$20 to \$400 "needing a little retouching"! What a comment on the still crude ideas of art in America!

OPPOSES ACADEMY PARK SITE.

And now the New York Herald, through its erudite and profound art critic, Mr. Gustave Kobbé, commits itself as in opposition to the National Academy's ever having a Park site for its hoped for Galleries, and in favor of the absurd and out of the way site at Amsterdam Ave. and 109 St. Listen to his screed. Isn't his argument that of a Lotos eater? We had thought the New York Times killed the Central Park site idea and not the Herald.

"About this time look out for a revival of the movement to secure a site for great exhibition galleries for the Academy and the other federated art societies of the city. It will be remembered how the Academy attempted to procure the Arsenal site in Central Park, and was checkmated. The site is near the donkey path. The 'Herald's' cartoon showing an artist riding on a donkey, with the line 'Doesn't Fit in This Landscape,' had much to do with the defeat of the project. Then came the attempt to secure a site in Bryant Park. But again the perfectly sane opposition to any encroachment with buildings on the park sites of New York defeated the plan.

All this while a small but intelligent and wholly progressive body of artists within the Academy itself has been asking, 'Why don't we build on our own site?'—N. Y. Herald.

SENATOR CLARK SATISFIED.

In a recent interview at Butte, Montana, former Senator W. A. Clark, while he declined to discuss the enormous profits that Sir George Donaldson, a London dealer and collector, stated that he had obtained by the sale to the Senator of a number of old pictures, talked freely of the general subject of art development and his own collections. He stated that he began the collection of art works some twenty years ago, after giving "years of careful study to the subject," extended his purchases eighteen years ago, until now he has a large collection, representative of all the ancient and modern schools, emphasized the well-known facts that great pictures are becoming scarcer all the time, praised the American collections of Messrs. Widener, Frick, Johnson and Altman, spoke highly of Sir George Donaldson, as a great art connoisseur, stated that his collection as a whole "is worth a great deal more than he originally paid for it," and that he expected his collections to be held intact for all time, open to the inspection at certain times and with certain restrictions of all art lovers.

It is reported that Signor Crespi, the cotton king of Italy, has made an agreement with the Italian Government to give his great Corregio "The Nativity" to the Brera, if it will permit the rest of his pictures to be sold outside the country. Since then no word has been heard from Milan concerning the dispersal of the collection.

BORDEN COLLECTION SALE.

Following the announcement of the coming exhibition at the American Art Galleries and the following four nights' sale in the Plaza ball room of the superior collection of early and modern foreign American pictures owned by Mr. Emerson McMillin, the sale to take place probably Jan. 15-18 inclusive, comes a further announcement of the exhibition and sale, probably late in January, also at the American Art Galleries and the sale of the pictures in the Plaza ball room, of the art collections of the late Matthew C. E. Borden. This sale will in some ways be second only in importance to that of the Yerkes collection, as Mr. Borden was a collector of wealth and discrimination.

The pictures alone are of great importance, while the porcelains and the library are also of superior quality. Among the paintings is the well-known Rembrandt, "Death of Lucretia," shown at the Hudson-Fulton Exhibition at the Metropolitan Museum in 1909, also the Franz Hals portrait of the "Rev. Caspar Sibelius," and the Terborch, "A Lady Pouring Wine," also shown at the same display.

There is an Albert Cuyp, a Hobemba, a De Hooch and examples of Van Ostade, Ruysdael and Wouwerman, while Van Dyck is represented by "Portrait of a Gentleman," a masterpiece of the artist's Antwerp period, and D. Teniers, the younger, by "Woman Smoking in an Inn."

Early English Painters.

Among the early Englishmen Sir Joshua Reynolds is represented by "Portrait of Miss Morris," Gainsborough by "Miss Ann Horde," Lawrence by "Portrait of Miss Kent," Romney by "The Willett Children," his life size full length "Portrait of Countess of Glencairn" and "Lady Hamilton as Madonna," Hoppner by "Portrait of Mrs. Arbuthnot," Constable by "The Sluice" and "Landscape," Old Crome by "The Willow" and J. M. W. Turner by "The Cliffs at Dover" and "East Cowes Castle," Sir John Millais by "The Pet Bird," and Alma Tamella by two canvases.

The Barbizon School.

Of the Barbizon and contemporaries Troyon is represented by "The Approaching Storm," Corot by "Bohémienne à la Fontaine," "Le Bateau au Clair de Lune," and "La Cueillette au Bord du Chemin," Rousseau has "The Pool," "Summer Landscape," "Sunset" and "Pool in the Forest," Jules Dupré by "Pasturage Near l'Isle Adam," "Landscape," the important "Landscape" from the Fop-Smith collection, and a "Dramatic Landscape," Daubigny by "Mantes le Jolie," "The Willows" and "Banks of the Oise," Diaz by "La Diseuse de Bonne Aventure" and "Sunset Near Fontainebleau," and Millet by a cabinet size "Le Gardeur des Moutons."

American Pictures.

American painters also are represented: Inness by "Sunset, Montclair" and "Sunset," Wyant by "Approaching Storm," Whittredge by "Scene in Central Park, 1874," and McEntee by "Autumn Landscape with Figures."

Old Chinese Porcelains.

The exceedingly choice collection of beautiful old Chinese porcelains is mostly from the "Art House" of Thomas B. Clarke, and includes important specimens of "Black Hawthorn," "Famille Verte," "Blue and White," "Eggshell," "Sang de Boeuf" and numerous cabinet size single color pieces of rare glazes and perfect technique, among which are superb specimens of "Peachbloom," "Clair de Lune," "Apple Green," "Ashes of Roses," "Coral Red," "Rose Color," "Imperial Yellow," "Turquoise Blue" and "Lang Yao Reds." Greek terra cottas include figurines, groups and vases of the third and fourth centuries B. C.

Ancient Greek gold and silver coins and some beautiful specimens of Greek, Egyptian and Syrian gold jewelry dating from the third century B. C. are also included, also a fine collection of modern bindings, editions de luxe, illustrated art works, first editions, extra illustrated books and other literary treasures.

CHICAGO.

At the recent opening of the Art Institute Autumn exhibition the "Friends of American Art" announced that the Society had purchased Ralph Clarkson's portrait, "Nouvart Dzeron," for the permanent collection of the Museum.

CORRESPONDENCE.

That Museum of French Art.

Editor AMERICAN ART NEWS,
New York.

Dear Sir:

Your recent criticisms on the formation of a Museum of French Art in New York, and the letter in a still more recent issue from Mrs. "M. A. H." prompt me to make an appeal to our collectors that they pay more attention to American Art, the Art of their own country. In America, let American Art be first. True, it is not so old as the Art of Europe, but it is our own. Let it be once known that American Art is appreciated for its own sake, and the knowledge will be to the Art of our country as sunshine to a plant.

I understand that one well-known collector had only foreign paintings in his gallery, and upon it being called to his attention that he had no American paintings, exclaimed, "Why, I didn't know there were any American pictures." This may be an extreme case, but it shows the trend of feeling.

The writer has in his possession a painting by a well-known American painter (who told me before his death that he considered it his masterpiece), painted for one of our leading bankers, who admired American Art. BUT, after the banker's death, his widow sold his collection of American paintings, and filled her house with examples of foreign schools.

What country does not glory in its own Art, except America? What country points out its imported pictures, and puts its own in the background, except America? Where can finer subjects for the painter's art be found than here? The rocky fastnesses of the Western mountains, the canons of Colorado and the Yellowstone, the matchless beauty of the Hudson, the terrors of Niagara, the illimitable distances of the plains, and the wonderful beauty of so much of our country, afford an inexhaustible variety of subjects.

In regard to the "Old Masters," what is it that gives them their value. It is not age, for any number of paintings one and two hundred years old may be purchased for about the price of the canvas. Is it artistic merit? No, for some of the painters most highly esteemed today, were thought but little of a few years ago. Take Franz Hals, for example. It is said that one of his canvases was sold within a year for nearly half a million. Yet when his "Laughing Cavalier" was sold, not many years since, it only brought some \$10,000. If put on the market today, it would probably bring fifty times as much. Why? Its artistic merit was as great forty years since as it is today. It has not improved with age. BUT Franz Hals is now in vogue, that is, in fashion, and that makes for value with many of our connoisseurs and experts, altogether irrespective of the intrinsic merits and beauties of the works themselves.

Within the past month the writer received a letter from the owner of one of the most celebrated collections in the country, a man known throughout Europe and America, referring to the work of a man who is admitted to be the best painter of his school, and whose works, principally still life, are the finest ever produced. Yet, this man's paintings are passed by, because—"Still Life" is not popular at present, and he is not in vogue. When the fashion changes, his works will bring thousands where they now bring hundreds. The paintings will not be any better, the Art will be the same, but he will be "in vogue." Paintings in many cases are like hats. If the artist is in vogue, his works bring great sums, but if not, they are almost valueless. So with hats, a hat in vogue may be worth a great deal, but out of vogue or style, milady considers it utterly valueless, even though as beautiful as when in style.

Oh, for the day to come when Art will be judged as Art, without reference to it being in style or vogue, and a painting will not have an added value because it once hung on the walls of some Duke's ancestral castle.

T. Henry Sweeting.

Philadelphia, Nov. 11, 1912.

DOWDESWELLS-DUVEENS.

Editor AMERICAN ART NEWS,

Dear Sir:

We beg to inform you that, as from November 1, Mr. Walter Dowdeswell has left the firm of Dowdeswell & Dowdeswells Ltd.; and has associated himself with the firm of Messrs. Duveen Brothers of London, Paris and New York.

Mr. Charles Dowdeswell will continue to be the Managing Director of Messrs. Dowdeswell & Dowdeswells Ltd., of 160, New Bond Street W.

Yours faithfully,

Dowdeswell & Dowdeswells Ltd.,

W. H. Edwards, Secy.

London, Nov. 4, 1912.

LONDON LETTER.

London, Nov. 6, 1912.

The Whitworth Institute at Manchester has been recently the temporary home of the remarkable collection of drawings and pictures by John Sell Cotman, brought together by Mr. Russell J. Colman, and not a few of the artist's many admirers have taken the journey from town in order to view it. No less than fifty examples of his work are on view, some of them the finest he ever produced. Among the other deceased artists in water-color of the nineteenth century represented in the exhibition are David Cox, G. J. Pinwell, Peter de Wint and J. M. W. Turner.

Stored away in various parts of St. Paul's Cathedral is a quantity of fine oak carving, which will probably be transferred before long to the Victoria and Albert Museum. Much of this is undoubtedly the work of Grinling Gibbons and extremely delicate and well designed. The removal of the carving will not, of course, interfere in any way with the existing decoration of the Cathedral.

So much interest has been evinced in the exhibition at the Victoria and Albert Museum of the French textiles from the Mobilier National, Paris, that the French government have consented to prolong the term of the loan. Among the exhibits is a magnificent set of seven tapestries, commissioned by Louis XIV from the Gobelin's factory and representing certain of Raphael's Vatican frescoes. There are also some fine specimens of Savonnerie carpets and some interesting brocades and embroideries.

An exhibition—mainly of water-colors—that in its versatility will appeal to many tastes, is that of Albert Goodwin, at the Galleries of Messrs. Leggatt Brothers, 30 St. James Street, S. W. The painter is equally happy in his rendering of scenery, whether it be that of a quiet little English seaport, a street under the dazzling sky of Egypt, or of the Jungfrau under an evening sky. Mr. Goodwin knows how to render the mystic atmosphere that attaches itself to "the mountains and great waste places," as Ibsen calls them, as well as to interpret the sanctity and solemnity that belong to a great cathedral. It is unusual to find a painter who is so at home in dealing with the distinctive features of both East and West as is Mr. Goodwin, and at the same time so successful in his sympathetic rendering both of the spiritual and practical side of life. This is the third exhibition which he has held of his drawings, and it is to be hoped that there will be many more to follow.

The exhibition at Plas Mawr, Conway, of the Royal Cambrian Academy, did not encourage any very great faith in the future of Welsh art. The exhibits were entirely lacking in anything approaching a national feeling, and there was practically nothing that could be picked out as being either distinctive or forceful. H. Clarence Whaite, the president of the Cambrian Academy, sent some pleasant canvases, somewhat Turnerian in manner, and C. C. Grundy's "Evening Sky" was a refined and delicate piece of work. Of the rest—silence!

Two beautiful portraits by Gainsborough of a Lady and Gentleman, which thirty-five years ago were bought over here by the late Erwin B. Davis of New York, are now at the galleries of Messrs. Henry Graves, 6 Pall Mall, S. W. The figures, which are three-quarter length, are in each case posed by a marble pillar with a background of trees and foliage in the master's best style. The portraits are full of charm and finely painted.

A good deal of research has lately been made in connection with the western porch of the famous Round Church of the Templars, and some extremely inter-

esting and beautiful stone carving has been discovered. The Societies of the Temple, in conjunction with the architect, Mr. W. D. Caroe, have established the fact that the whole of the semi-circular doorway was faced—or rather defaced—by the application of a substance, which for many years has deceived the authorities into the belief that it was the original stonework crumbling away under the influence of time and weather. This has now been entirely removed by the exercise of infinite care and skill, and as a result, there is now exposed to view the original stone carving, of great beauty and in an excellent state of preservation. In fact, the archway, which is a fine example of the Transition Norman style, is now practically as it was in the time of the Knights Templars, and it is undoubtedly due to the fact that it has so long been hidden away under its coating that it has been preserved in so perfect a condition.

In addition to the exhibition of the Royal Photographic Society, mention of which has already been made, the London

PARIS LETTER.

Paris, Nov. 6, 1912.

Many small galleries have interesting exhibitions just now, and I have visited several with great pleasure. At Druet's, 20 Rue Royale, the exhibition of Henri Désiré is a decided success, and his deep feeling and fine execution justify the public appreciation of his work. Mr. Thiesson exhibits at 11 Rue de Sèze, in the Gallery Vildrac, several of his canvases. This artist is deeply sincere, and his serious compositions, translated in harmonious tones, are full of character.

A new little gallery has just been opened at 172 Faubourg Saint-Honoré. It is directed by Max Rodrigues, the grandson of Alexander Bernheim, the founder of the firm Bernheim jeune. Those who know young Rodrigues' ideas on art can make a shrewd guess that in his place the best men of the young and daring generation will all be exemplified. Indeed in his opening exhibition, I remarked interesting examples of Signac, Bonnard, Laprade, Reské, Asselin, Van Husselt, Parcot, to mention only a few.



SELF-PORTRAIT,

By J. L. David.

At the Frank Sabin Gallery, London.

"Salon of Photography" is likewise showing the work of its members at the galleries of the Royal Water-Color Society, Pall Mall. Like its fellow exhibition, this is worth seeing, if only for the purposes of making a comparison between the methods and results proper to the camera and those belonging to the brush. There is no doubt that by adept manipulation and with the artist's eye and skill in composition, it is possible to attain photographic results which will find a certain response, both in the emotions and the intellect of the onlooker. Among such achievements may be classed C. Puyo's "Chanteuse" and F. J. Mortimer's "Warm Corner." It is no doubt as a medium for portraiture that the "man-in-the-street" will continue to regard the art of photography as an equal of that of the portrait-painter and certainly F. Seyton Scott's portrait of G. Bernard Shaw will lend support to his theory! These exhibitions of photography are in their way exceedingly useful and at the same time seldom anything but enjoyable.

L. G. S.

The exhibition of the "Arts de la Femme" now open at the "Oeuvre de l'Etoile" rue de Chateaubriand, comprises three hundred numbers, many signed by the "biggest" names in France. It is the first exhibition of this association, and the average quality of exhibits is very fair indeed.

At the Galerie Allard, 20 Rue des Capucines, Auguste Rodin presided with Mr. J. L. Bremond at the opening of the exhibition of the "Gravure Originale en Noir." As the display will last all the month, I want to pay another visit to this really important show to give full details in a coming issue.

At the Galerie Roger Levesque (ex Gallery Barbazanges), 109 Faubourg Saint-Honoré, I remarked sculptures by Paul Moreau, Vauthier pastels and drawings by Dufresne, potteries by Emile Decoeur and pieces of furniture by Jallot and Rapin.

The exhibition of Vaughan Trowbridge, at the Galerie Arthur Tooth & Son, is also a great success. His aqua-

fortes in black, as well as those in colors, are the proof of a strong imagination and long and deep study.

At Bernheim Jeune's, the Rousseau exhibition (le douanier Rousseau—the amateur custom officer) is attracting thousands. I am not keen over such ultra "post-impressionist" elucubrations, as your readers know by this time. Such an important show should be reviewed fully, and I propose to do so in my next letter.

Auction Sales.

The sales at the Drouot are still rather unimportant. This week, however, in a sale directed by Messrs. Desvougé et Bosse, an example on vellum of the works of Lafontaine, Paris Lefebvre, 1828, with a romantic binding by Ginain, fetched \$212.

In a sale directed by Me Lair Dubreuil, Messrs. Paulme et Lasquin, Oct. 30, the total was a fair one of \$9,000, and the prices decidedly good. Among the pieces of furniture and art works dispersed that day, I remarked two dishes in Rhodes faenza which Mr. Kaleybian bought for \$1,460, and a Louis XVI lot of furniture with the stamp of the celebrated cabinet manufacturer, Griffet, reached \$600. The tapestries sold well: a little panel in Aubusson of the eighteenth century representing Venus crowned with flowers by Cupids, fetched \$1,020 from Mr. Bayer. Two Flemish tapestries of the sixteenth century fetched respectively \$440 and \$380.

Sales of greater importance are taking place this month. M. Henri Baudouin, assisted by Messrs. Manheim, will sell Nov. 7 and 8, a miscellaneous collection of china, faience, arms, jewels, bronzes, all of good quality.

The Bourgeot collection and library will be dispersed also this same week. It includes a fine lot of medals and coins, seals, buttons and books of the Revolution and Empire periods; also an important number of autograph letters and historical documents of these momentous times of the French history.

On Nov. 11 will begin the sixth sale of the Jean Dollfus collection. Apart from pieces of furniture, porcelains, variances, miniatures, boxes and other curios, there are still a fairly good lot of old masters and some fair drawings, although one can guess that the further one goes, the worse is the quality of items offered for sale. It will be below the high standard of the first sale.

In the seventh sale to begin Nov. 15 will be dispensed modern oils by Appian, Bellangé, Belly, E. Breton, Cals, Colin, Daumier, P. Delaroche, Desboutin, Diaz, Faller, Fantin-Latour, Gilbert, Gros, Guillemet, Henner, Imer, Ch. Jacque, Quost, J. Steens, Troyon, Vollon, etc., and water-colors and drawings by Boilly, Calamatta, Faller, Krausz, Henri Monnier, Rowlandson, etc. Mm. Lair Dubreuil and Baudouin will be the auctioneers for the old pictures; M. Jules Feral is a qualified "expert," but Mr. Georges Sortais, although a mediocre painter, is quite unfit for this task of "expert." I prefer those chosen for modern pictures, Messrs. Durand Ruel père et fils and Messrs. J. and G. Bernheim Jeunes. As to the art works, they are in good hands, Messrs. Mannheim being the "experts."

Another charming and pathetic sale is that which Messrs. Hemard and Lair Dubreuil will preside over on Nov. 17: Poor little Mlle. Lantelme. None a few months ago would have expected to see your name on a catalogue, subtitled "following decease of owner." The mystery of this death of one of the prettiest and fairest of Parisiennes adds to the interest of the dispersal of her first rate collection of laces, tapestries, art furnitures and curios.

Many old friends will try to get a souvenir of the poor girl so suddenly departed and regretted by all those who had appreciated and inevitably loved her.

R. R. M. See.

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The beautiful galleries of Alavoine & Co., 712 Fifth Ave., have recently received many fine objects of art including tapestries, all hung and arranged with the artistic taste for which the house is noted. The furniture includes a Louis XV suite of six chairs, and a settee with Beauvais tapestry which comes from a private French collector. The clou of the tapestries is a large Beauvais beautiful in design and charming in color. It was made in 1778 by Abeille from cartoons by Le Prince, and is described and illustrated in Director Badin's work, "The Manufacture of Beauvais Tapestry from its Origin to This Day." The firm has a letter from M. Badin, Director of the Beauvais Manufactory, testifying to the genuineness of this tapestry. There is also a set of three beautiful Renaissance tapestries which come from a castle in Southern France. Also interesting to collectors are walls of old woodwork—one in green and gold and another with the original mantle.

The first "Old Masters" exhibition of the season will be that of a collection of twelve Guardis to open next Saturday at the E. Gimpel & Wildenstein galleries, 636 Fifth Ave. The canvases will be of various sizes and will include two companion pictures to the large one sold by the Galleries to Mrs. C. B. Alexander.

Many important pictures have been imported this season by this firm, including two landscapes by Boucher. They are decorative in quality, full of atmosphere and life and well preserved. The scenes depicted are familiar to American tourists. "Vue des Environs de Beauvais" was painted by the artist during his Directorship of the Beauvais Tapestry Manufactory. This canvas depicts a mother and children in a rowboat, nursing a baby, underneath the canopy of a bright Summer afternoon's sky. The other canvas, "Le Moulin A Eau," also shows running water with a water mill in the foreground, on the right two women are washing clothes and on the left a foot bridge leading from the mill.

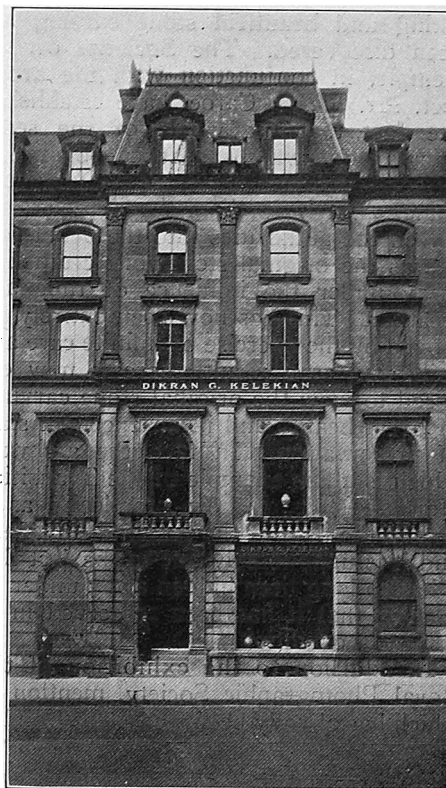
While in Cairo recently Mr. Dikran G. Kelekian discovered several five pieces of Egyptian antiquities which he has had shipped to his New York Galleries, 709 Fifth Ave., where they have been received and placed on exhibition. The objects comprise some fine sculptures, statuary, Coptic pieces and faience. The galleries have also received a collection of choice Persian potteries remarkable for their lustre.

Mr. R. Seckel opens the season with an exhibition of engraved portraits by Robert Nanteuil at his print-cabinet, 31 East 12 St. The collection comprises fifty examples of the artist's work and includes many fine plates, notably two of Louis XIV and of Cardinal Mazarin and Pomponne de Bellievre, respectively.

Mr. E. Dreyfous is expected to arrive at his gallery next week on La France. The gallery is showing many fancy novelties in enamel, old China lamps, decorative pictures and reproductions of old and modern French furniture suitable for wedding and Christmas gifts.

BUFFALO.

Last week rehearsals began for the Greek pageant which, to commemorate the fiftieth anniversary of the Buffalo Fine Arts Academy, is to be given in the sculpture court of the Albright Gallery on the evenings of Monday and Tuesday, Nov. 25 and 26.



NEW KELEKIAN GALLERIES,
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HOE LIBRARY SALE.

The dispersal of the fourth and last part of the late Robert Hoe's library was begun at the Anderson Company's auction rooms Nov. 11. Two sessions were held, one in the afternoon and one last evening. There were present representatives of some of the best-known foreign dealers in rare books. Mr. F. S. Ferguson for Bernard Quaritch of London, Mr. Joseph Baer of Frankfort-on-Main was also prominent in the bidding. An agent of C. Lang of Rome was on hand, and Dr. Joseph Martini acted for Mme. Theophile Belin of Paris. Among the members of Mr. Hoe's family who were present were his widow, Arthur Hoe, and Robert Hoe, Jr. The total for the day was \$38,440.50. The grand total to date now amounts to \$1,707,576.25.

Dr. Martini paid \$2,350 for three volumes of the "Opera" of Joannes Pontanus, printed on the Addus Press, Venice, 1518-19. Mr. Ferguson gave \$2,800 for "Les Amours Pastorales de Daphius et Chloe" of Longue, with frontispiece by Coypel, with twenty-eight plates engraved by B. Audran after Philippe d'Orleans. Mr. James F. Drake paid \$3,500 for "Eschole de Salerne, envers Burlesques," a duodecimo printed by the famous Elzevir Press in Paris in 1651. It is one of the rarest productions of that press, and the Hoe example is said to be the only one known in uncut state.

At the second day's sessions, Nov. 12, \$20,639 was realized, making the grand total \$1,728,215.25.

An autograph letter of Catherine de Medici went to Mr. Walter M. Hill for \$1,350. Two beautiful volumes of Decameron of Boccaccio went to Mr. G. S. Hellman for \$1,400. Mr. G. D. Smith secured the prize of the day—a folio copy of Cicero's "Tusculanarum quaestionum libri V" for \$2,025. The third and rarest edition in English of "The Courtier of Count Baldessar Castilio," small quarto, London, 1588, went to Mr. Smith for \$525, the record price. Another record was \$525, paid by Mr. Smith for "The Voyages et Descouvertes" of Samuel de Champlain, small octavo, printed in Paris in 1620.

"Costumes et Annales des Grands Théâtres de Paris," by Jean Charles Le Vacher de Charnois, seven volumes, Paris, 1786-89, went to Mr. James F. Drake for \$600, the record.

THE DALY PORTRAIT COLLECTION.

There will be an exhibition from today until the time of sale at the Anderson Galleries, Wednesday afternoon, Nov. 27, at the same galleries at Madison Ave. and 40 St., the remarkable collection of portraits of celebrated players of the English and American stage, formed years ago by the late Augustin M. Daly for the adornment of his theatre. This exhibition and sale should interest, not only art lovers, but theatre-goers and followers. With the portraits will be sold Mr. Daly's collection of old play bills, photographs and other theatrical property.

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BONAVENTURE'S NEW HOME.

At the new and beautiful art rooms and galleries of E. F. Bonaventure, 601 Fifth Ave., exhibitions of choice fans and bibelots are in preparation. These exhibitions always of especial interest to accomplished art lovers and connoisseurs are eagerly anticipated, and to celebrate the opening of the new galleries, they will be of especial quality and note this year.

The arrangement of the new art rooms on the ground floor and of the finely lit, well proportioned large picture gallery on the first floor are so good, that the art rooms especially give the impression of a little Museum. Low partitions separate the large ground floor, into five "intimate" rooms, in which are displayed, with characteristic taste, the beautiful art objects and bibelots, etc., for which Mr. Bonaventure is renowned. In the first room are the antique pieces of furniture which overflow into and fill the second room. The third room is devoted to 18th century autographs, color prints and mezzotints, the fourth to fine books and beautiful bindings with some choice first editions, while in the fifth room are the objets de Vitrine and collection pieces, Old Sevres and Saxe, fans, etuis, snuff boxes, drawings, old miniatures, small paintings, etc., in fact a wealth and world of treasures. Here is the place for the art loving man or woman who seeks a gift, Christmas or otherwise, for some wealthy friend who has everything in the way of necessity or luxury, but whose taste will be gratified by the possession of some little snuff box a king has used, some powder box which graced a queen's dressing table, or etui or miniature which was in the boudoir of a Princess. In the search and capture of such objets de Vertu, and rare old books and bindings Mr. Bonaventure has special success, and no one knows better than he where these treasures can be found. With a true "flair" for the curious and choice in art objects, long years of study and experience have made him "facile princeps" in his line.

CELLINI PORTRAIT FOUND.

A special cable to The Sun from Florence says the discovery by Signor Beneddetti of an autographed portrait of the sculptor, Benvenuto Cellini in the latter's famous statue of Perseus, which reposes in the Loggia dei Lanzi, has excited great interest. The loggia is crowded daily with Florentines, who spend their time making out the portrait of their great fellow citizen.

The face may be seen distinctly at the back of Perseus between the shoulders. The rib of the helmet forms the nose and the shadow of the jointure of the wings makes the eyes and the curling hair and beard. The face is startling in its bold drawing and lifelike expression. It is a wonder that it was not noticed before.

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EUROPEAN ART NEWS.

Inquiries relating to the Fine Art Section of the Ghent Universal Exposition of 1913 should be addressed to M. Maurice Boddaert, secretary of the Royal Society for the Encouragement of Art, 141 Rue des Baguettes, Ghent, Belgium.

Dr. Zygmunt Batowski, the young art historian of Lemberg, has been appointed director of the Czartoryski Museum at Cracow, Poland. The late Prof. Marian Sokalowski had long been at the head of the institution. Dr. Batowski has lately been known in Polish art circles in connection with his monograph on Norblin de la Gourdain.

A "Duccio Exposition" has been inaugurated at Sienna, composed of works by Duccio da Boninsegna (thirteenth century) and of his school. The exposition is thoroughly representative of that master's productions, as where it has been impossible to obtain the original paintings, photographs take their place. Dr. Giacomo De Nicola deserves credit for the effective arrangement of the collection.

The exposition was to close at the end of October, but is prolonged during November. The interest now taken in Duccio is proved by the fact that his works form a salient feature of the volume by Curt. H. Weigelt, published at Leipzig last year, under the title of "Studies in the History of Old Sienna Painting," with 79 illustrations.

A word of appreciation is due for the effective manner in which *L'Arte* has reproduced several of Duccio's masterpieces in its October issue. This illustrates some of the leading features of the exposition, which have recently been discovered at Pisa and Lucca.

In pursuance of the resolutions adopted at the recent organizing meeting of the 11th International Art Exposition, to be held in Munich next year, executive work will at once begin. Professor Hans von Petersen is First President, and Academy Professor Hugo Frerherr von Habermann, Second President. The First Secretary is Herr Richard Winternitz, while the Treasurer is Herr Karl Georg Barth. By reason of the great interest which foreign nations are taking in the exposition, its success is considered assured.

The city of Dresden is organizing an important exposition of decorative art, to which will be added a retrospective exposition of portraits styled: "Woman Throughout all Ages."

The re-arrangement of the Royal collections at Dresden, which began with the Royal Picture Gallery, has been continued by the removal of the collections of "coins from the 'Green Vault' to the 'Wallhof,' thereby giving room for the more advantageous display of the works of art in the former location. As a first step, the arrangements for light are being improved; the various smaller articles being displayed in glass cases, instead of in cabinets along the walls.

Dr. Hermann Voss of the Kaiser-Friedrich Museum, Berlin, has been promoted to a more responsible position at the Leipzig City Museum. He will have special charge of the Copper Engraving Cabinet, formerly under charge of Professor Julius Vogel, recently appointed director of the museum.

The Berlin Cabinet of Copper Engraving has recently acquired some valuable works by Wolf Traut, Anton Woensam, H. S. Beham, Binck and other masters.

Prof. Dr. Julius Vogel, hitherto Custodian of the Leipzig Museum, has been appointed director, in succession to the late Prof. Schreiber.

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